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# ORIENTAL ART

## A PRIVATE COLLECTION

### FORMED MANY YEARS AGO

NETSUKES IN IVORY, WOOD AND LACQUER,
INRO, OR MEDICINE CASES,
CLOISONNE, BRONZE,
SILVER
IVORY AND WOOD CARVINGS, JADE,
PORCELAIN AND POTTERY,
SMALL SCREENS

UNRESTRICTED PUBLIC SALE

MONDAY AFTERNOON, FEB. 12TH, 1934

AT 2.15 O'CLOCK

EXHIBITION

FRIDAY, SATURDAY, FEB. 9, 10—9:30 A. M.-6 P. M.
MONDAY, FEB. 12—9-11 A. M.

THE NEW GALLERY

J. C. MORGENTHAU & CO., INC.

23 WEST 47TH STREET
NEW YORK

TELEPHONE BRYANT 9-6956

## CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. All sales are to be unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer,* and *thereafter the property is at the buyer's risk,* and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. GOODS BOUGHT SHALL BE REMOVED BEFORE THE CLOSE OF BUSINESS ON THE DAY FOLLOWING THE SALE. If not so removed, they will be held at the risk of the buyer and this company will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale.*
7. TERMS CASH. If accounts are not paid within one day following the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such resale at his option.
8. This company has exercised great care to catalogue each and every lot correctly. We endeavor both in the Catalogue and at the actual time of the sale to point out any error, defect or imperfection but guarantee is not made either by the owner or the company of the correctness of the description, genuineness, authenticity or condition of any lot. All goods are sold "as is" without recourse and are not subject to return.
9. Purchases if requested, will be forward at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at $2.00 each after the sale.

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The New Gallery of

J. C. MORGENTHAU & CO., INC.

23 WEST 47TH ST., NEW YORK CITY

Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

# FOREWORD

Since the Art of Japan is an interpreter of her history, it is mainly through that art that Japan first became known to the world after the middle of the Nineteenth Century.

To many of us here, it is by her small treasures and gems that Japan is best known, and we are therefore very happy to offer the well balanced collection of such "small treasures" described in the following pages. It represents pleasure in making a collection and both knowledge and taste in Oriental Art—evidenced by Netsuke Carvings in ivory, wood and lacquer; Inro, or Medicine cases of exquisite quality, Shrines, Small Boxes and other Objects of Art in Lacquer, including a particularly fine Writing Case and pieces of signed Satsuma; Ivory and Wood Carvings, Small Bronzes, Small Screens, Tea Jars and Bowls, Jade and Porcelain, Cloisonne, etc.

Many fine signed pieces will be found in the collection.

Many of the better small pieces are from some of the most noted sales in the past twenty-five or thirty years, such as the Collections of Peter Marie, 1903, Sir George Pope, 1912, the late Robert Hoe, 1911, Miss Emily Post, 1911, Caroline Wood, 1909, the Sprague Collection, 1900, Webster Collection, Startseff Collection 1898, etc. It is therefore safe to say that every piece described has been carefully selected, and has the provenance so precious to the collector of to-day, who realizes the genuine scarcity of the fine lacquer (some so carefully worked that the pieces were carried out to sea to dry, that no particle of dust might obscure the delicate design), and the fine small carvings of Japanese Art, in ivory, wood and metal.

So well chosen a collection is sure to strike a responsive chord among our clientele. In the frontispiece, many of these pieces will be recognized.

Mrs. Edward Turnbull.

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# ORIENTAL ART

## A PRIVATE COLLECTION

*Sale Monday Afternoon, February 12, 1934, at 2:15 o'clock*

**Galleries close promptly on Monday morning at 11 o'clock to prepare for the Auctioneer.**

### CLOISONNE

**Bronze, Silver, Hard Stones, Crystal Balls, Etc.**

1 CLOISONNE LAMP SHADE. Diam. 12″.
Five bands of floral blue enamel, bronze butterfly corners, engage the wide enamel rim with pierced gold bronze drop.

2 CLOISONNE PEAR SHAPE JAR, Cover. Stand. H. 7″.
Bird and Lotus Plant in color on a sprinkled mustard ground: cover, shoulder and base "brocade bands." Copper base; fine blue lining.

3 CLOISONNE ROUND DISH WITH DRAGONS. D. 12″.
Centre as large six-petal blossom, each petal having Dragon or Ho Wo-Bird in color. Reverse a fine blue. Copper base.

4 PALE MOONLIGHT BLUE CLOISONNE OVOID JAR. Stand. H. 6″.
Chrysanthemum Spray, Hydrangea in pale pink and blue and Arum lily in beautiful decoration. Copper base.

5 TALL JAR: CLOISONNE PATTERN. Pear shape, long neck. Stand. H. 14″.
Floral panels on Turquoise blue ground. Porcelain.

6 OVOID JAR IN CLOISONNE PATTERN. Stand. H. 7½″.
Floral and scroll decoration on brown ground. Porcelain.

7 EAST INDIAN PIERCED BRASS CANDLE HOLDER. 7x8″.
Globe shape, cover and chain; hexagonal form with six pierced panels set with turquoise matrix beads, showing four-armed Deity in relief.
Could be adapted easily for a porch or hall light.

8 EAST INDIAN CLOISONNE AND BRONZE HANGING LIGHT HOLDER. 7x6″.
Globular with extended rim, pierced bronze set with Oriental diamond medallions in cloisonne of turquoise blue and colors, alternating with others of white lettered in blue. Three chains.

9 OVOID JAR. Cloisonne pattern. Ivory top, stand. H. 6½″.
With Chinese landscape in pale blue-green in enamel colors.

10 Two Cloisonne Enamel Small Opium Boxes. 19th Century. H. 2″.
Copper base, floral and butterfly design on blue (2).
One with removable copper ease and inner box.

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11 Old Chinese Figure Carving in Porkfat Soapstone. H. 5″.
Kwan Yin seated, holding a seroll. Teakwood stand.

12 Hotei Resting. Teakwood stand. H. 3½x3″.
In pink soapstone, his bag gilded.

13 Pair Dark Soapstone Lohans. Some minor damage. H. 7″.

14 Long String of Sixty Gold Stone Beads. L. 36″.
Size of a small marble.

15 Sword Guard of Koshiu Hikone. By Mitsuyoshi, a noted artist of the Goto School.
The battle scene in wrought iron and gold. Signed, and three others symbolical; one of shakudo and shibuichi touched with gold (4 guards).

16 Two Incense Burners. Pa-Kwa.
Low circular, on three scroll feet, with old wrought iron pierced cover. Diam 4″. Ovoid kettle of gold bronze, swinging handle and pierced Dragon cover. 4x4″ (2).

17 Old Bronze Goko or Priest's Sceptre. L. 6″.
Double claw-shape ends; used by the Priests to ward off evil spirits.

18 Fine Old Silver Bronze Stork and Lotus Candle Holder. H. 12″.
The stork entangled in a Lotus tendril stands on a long haired turtle, supporting a candle holder as Lotus, leaf and bud. Finely modelled.

19 Bronze Writer's Water-Vessel: Two Paper Cutters.
The water pot as a flowery meadow with quail and old tree: Two incised paper cutters as daggers with sentoku bronze handles as a curled lobster and fish (3 pcs.).

20 Round Sentoku Bronze Tray. By Sada Yatsu. Signed. D. 8″.
Dutchman, half length, extended tongue, gold feather collar, head in shibuichi, with carp on his head.
From the Sir Geo. Pope Collection, 1912.

21 Reliquary of Fine Terraced Gold-Bronze. H. 7″.
Crystal container with four small pearls, pear-shape nimbus, on a gold Lotus at the top.

22 Damascened Pear Shape Vase by Komai. Signed. Finest Inlaid Gold on Silver. H. 6″.
Landscape medallions on either side, and smaller circular medallions with scattered cherry blossoms in gold on a dull silver finely "brocaded" ground; the base and neck of myriads of miniature maple leaves on cracking ice, all in the finest gold.
From the Peter Marie Sale, 1903.

23 Damascened Gold and Silver Tray. By Komai. Signed. 8x6″.
Landscape panels and small crest medallions wrought in gold bronze; the border of myriads of tiny maple leaves on a pointille ground.
From the Peter Marie Sale 1903. Awarded a medal, 1890 exposition and Sir George Pope's Collection, 1910.

24 Wide Mouth Bronze Jar. Ring Shoulder Handles. H. 13″.
Cleverly simulating wood grain, with delicate floral inlay and key pattern border in silver wire.
From the Emily Post Collection, 1912.

25 Ovoid Tapering Silver and Enamel Vase. H. 7″. Signed.
Exquisite decoration of heavy sprays of lavender Wistaria in enamel relief, and a bird in gold and silver. Pure silver in finest quality. Teakwood stand.

26 Old Silvered Stork. Oval teakwood base. H. 9″.
As resting in a marsh, one leg raised.

27 Coiled Silvered Dragon and Two Crystal Balls. H. 12″.
Splendid coiled, scaled and horned Dragon holds a one-inch crystal ball in a raised claw, and on his curled and forked tongue supports a splendid large ball three inches in diameter. On fine carved teakwood stand, 10x7x4″.

28 Finely Modelled Bronze Dragon as a Stand. H. 9″.
The eyes inlaid. Partly coiled claws upraised.

29 Bronze Lamp as Standing Kwan Yin. H. 17″.
Fitted for Electricity.

30 Silver Travelling Shrine With Buddha and Kwannon.
Lunette shape, hammered sliding cover, three cord loops. Inner compartment separates the 2-inch removable seated figures of silvered metal, nicely modelled.

31 Kien-Lung Bronze and Silver Box. 3x2x1½″.
Fighting Gamecocks in silver on the cover, a scared monkey in silver, gold bronze fruit. Hinged cover, silver lining, ball feet.
AN UNUSUALLY FINE SIGNED PIECE.

32 Ancient Zodiacal Panel of Silver Set in Sentoku Bronze. 4x3″.
Hammered silver with circular panel of the 12 Signs of the Zodiac surrounding the Wheel of Life; surmounted by a Deity on a fierce Kylin head; corner pieces of hands each holding a tiny skeleton on a stick. The bronze back carved with double "goko" and four ancient characters. Two cord-holders.
A MUSEUM PIECE, 17TH CENTURY.

33 Kwan Yin: Goddess of Mercy. Gilt Bronze. H. 6″.
Thibetan. A Bodhisattva, who is believed to share with Amitabha the dominion of a paradise in the West. The divinity, in rich attire, with semi-precious jewels and tiara, is seated on a lotus thalamus, holding a bowl.

## PIPE-CASES AND POUCHES, ETC.

34 Orange Brocade Pouch. Fine bronze mounts.
Ivory button netsuke with bronze and coral centre on a fob of *flexible gold bronze bands*, each in a different brocade pattern of skillful workmanship. Clasp a Cart in Shakudo with gold wheels.

35 Old Blue Brocade Pouch and Pipe Case. Signed Masatsune.
Fob of *four fine bronze hinged panels*, with Ox, Dragon, etc. in relief in metal and Sentoku Bronze. The clasp a fine long carp in Shakudo, gold silver; lying in gold bronze leaves.

36 Another, Leather. Signed Takanori.
Fob of 15 thin chains. Large button netsuke of gold lacquer, with shibiuchi centre of Hotei and boys: bronze clasp of Warrior under Cherry Tree.

37 Two Similar. Leather, with fine metal work in shibiuchi and gold. Large carved button netsukes of ivory. Silver strand fobs (45 chains in one, 10 in the other), clasps, warriors with scroll, and slaying Dragon (2).
From the R. Hoe Collection, 1911.

38 Two Traveller's Writing Cases.
Cloisonne enamel, mounted in silver: Very fine Shakudo, with heads in silver, gold and sentoku bronze. (2).

39 Magyar Trophy Fob.
The fob of 11 Hungarian Gold Coins, pierced to leave the Heraldic centres. Mounted with 6 miniature silver figures of lion, fox, goat, camel, pheasant, deerhound (ruby eyes), skull box, Eagle's Talon, teeth of bear and shark, the jaws of several small carnivorous beasts, etc. (16 in all).

40 Square Woven Tray: Six Clasps, Silver, Gold, Bronze.
Stork and nest of young in Pine, Hotei and Boys, Warrior and Lion, Pine incised on gold, etc. ((12 pcs.)
These are all good examples of work in gold, silver, bronze, etc.

41 Combs, Hairpins, etc.
Pair Hairpins blue enamel on silver: Hairpin, coral tip, silver bird and waves, pair silver loop pins, comb set in sharkskin, comb and hair pin in iridescent orange lacquer. (8).

42 String of 15 Ojime or Slides.
Fine shakudo and shibuichi, round and oval. (15).

43 Four Finely Carved Ojime in Silver and Bronze, Prayer String (18 seented beads, silk tassel), three emerald green glass beads, and a long string of 81 flat teakwood beads. (A parcel.)

## MISCELLANEOUS OBJECTS OF ART

44 Head-Dress: Pink Coral Wreath.
As Thorns and berries, mounted on a bronze band.

45 Tiara of Coral. 5x2″.
Pink coral thorns and berries.

46 Watch by Mants, London, and Rock Crystal Fob.
Eighteenth Century silver ball-shape watch in red enamel case, damaged. Three-sided crystal fob heraldic incising, gold bronze mounts (2).

47 Woven Brown and Cream Low Basket. Diam. 8½.
Red pouch basket and cover, as an Inro: Square deerskin pouch with bronze clasp as Oni sitting on a huge pair of pincers: Small brocade box (4).

48 Pierced Bronze Oval Box and Cover. Jade Panel. L. 4½.
Exquisitely fashioned in gold bronze net design. Cricket-Cage.

49 Small Tray, Tortoiseshell.
Bowl, blue and gold, small ivory box, white paste coupe, small stands, masque, etc. (11).

50 Sake Cup and Two Trays.
Deep red coromandel tone in Taka-Makiye (gold reserve) with gold decoration Carp and Waterfall, Pine, etc. (3).

51 Lacquer Tea Jar and Cover: Miniature Lunch Box.
Tokugawa crests, cherry blossoms and lattice in gold on black: Two low red lacquer stands (4).

52 Lacquer Bird and Cherry Tree Panel 9x3½.
Small wood carving of seated Buddha (East Indian), Chinese carved wood card case, large lacquer sake cup, (diam. 10″) with falcon, (damaged), Fan, etc. (A parcel.)

53 Fifty Snuff Bottle Tops.
Crystal, quartz, colored glass, etc. 12 Snuff Bottle spoons, etc. (A parcel.)

54 Five 1½ Inch Green-Blue Agate Balls.
Screw inserted in each (5).

## SNUFF BOTTLES, SMALL BOXES, BOWLS, COUPES

55 Kien Lung Snuff Bottle. Coral color stopper and spoon.
Design of whirling red and blue dragons and clouds.

56 Crystal Snuff Bottle. Green glass stopper, spoon.
Incised with Lotus in the rain, Stork and pine.

57 Snuff Bottle, Ovoid shape, stopper and spoon.
Cocks in aubergine, blue rocks, etc.

58 Flat Circular Covered Bowl. Stand. D. 4″. Signed.
All over design of aubergine tendrils with scattered blue flower heads. Fine carved high stand.

59 Small Round Covered Box of the Finest Enamel. Stand. D. 2.
Soft paste on copper, dotted aubergine ground with delicate sprays of formal flowers, yellow key pattern band, formal cherry petal band in pink at base.

60 Cloisonne Wedding Cup. Stand.
Small bridal cup of radiant blue cloisonne with scattered rose flowers.

61 K'Hang Hsi Small Square Bowl. Stand. Diam. 4″.
Famille rose et verte, flowers and birds.

62 Zodiacal Covered Bowl. Stand. H. 4½″.
Bowl of peacock green, with band of black lined iridescent panels. The cover in rayed petals each having one of the animal signs of the Zodiac, rabbit, bear, etc.

63 Fine Pair of Royal Worcester Jars in the Chinese Manner. H. 5″.
Irregular panels of Birds of Paradise and smaller panels of butterflies on white paste, gilt edges on a ringing deep blue wave ground. Original covers. (2).

64 Pair Small Imari Pear Shape Bottles. H. 4″.
Large splashing coral colored blossom design. (2).

65 Kwanyin Seated, Holding a Scroll. Stand. H. 7″.
Chinese Faience. Figured robe in aubergine dots.

66 Pear Shape Jar. Carved white paste. Stand. H. 5½".
Three pale green birds and flower medallions. Kien Lung mark.

67 Three Vases. H. 5".
Alabaster vase, urn with Dragon, Orange color crackle with blue flower cluster, 4-character Ming signature. (3).

## SMALL BOXES

### Lacquer, Ivory, Tortoiseshell, Pewter, Etc.

68 Round Red Guri Lacquer Covered Box. Diam. 4".
The fine deeply carved lacquer, so difficult to secure.

69 Tortoiseshell Box: Chinese chest-shape. 4x3x2.
Top inlaid with silver and ivory.

70 Black Lacquer Box, Gold lacquer lining. Diam. 4".
Saucer shape box and cover, decorated with cherry blossoms in red, silver and gold.

71 Box of Ivory and Pearl. Rectangular 4x2½x1½.
Ivory box, the cover inlaid in iridescent and colored pearl in exquisite Wistaria, Chrysanthemums and Crimson Hagi.

72 Lacquer Box. Square. Very fine. 3x3x1½.
Black, entirely inlaid in gold brocade patterns, feathery border on a mosaic of iridescent green, inside in the finest "hirame" or mosaic in gold.

73 Wood Prayer Beads Jade Ornaments in Original Pewter Box. L. 6".
Large beads of crystal. Flat pendant of fine Emerald green jade as the "Endess Knot," from which depend twin jade plaques, finished with seed pearl clusters.

74 Jade and Gold Cricket Cage. 4x2.
Oval small woven gold wire cage with long pierced jade medallion in the cover.

75 Jade and Carved Wood Table Screen. 7x6.
Carved and pierced mutton-fat Jade panel set in a carved teakwood frame and stand of pierced key pattern. FINE.
From the Sir George Pope Collection, 1910.

76 Ornament of Jade and Teakwood. H. 8.
Circular pierced porkfat jade panel suspended by three green jade rings within a tall ornamental teakwood frame.

77 Fine Pale Blue Cloisonne Ovoid Vase. Stand. H. 6".
Goldfish in a stream. On silver. Signed. Modern.

78 Finely Incised Wood Pipe Case Mounted in Silver.
Ebisu with a bag full of mice in silver chasing a silver mouse.

79 Two Sets of Handsome Chopsticks and Knife.
Tortoiseshell case, bronze mounts containing ivory chop sticks and spear, knife with jadite handle: Lacquered wood inlaid in silver and "pearl" dots, knife handle to match, ivory chop sticks and interesting "sash-key" in pliant bronze (2).

80 Foochow Carved Box and Cover 6x4x2.
Sides in Shokko design, the top showing Four Wise men on a leaf on conventional Waves, mold red Chinese lacquer.

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## LACQUER

### Shrines, Trays, Boxes, Bowls

81 Shrine and Old Small Lacquer Buddha on Square Stand. H. 7″.
Beautifully modelled standing figure, the robes touched with gold lacquer, gold lacquer stand with Sacred Peach Ornament. Double door cabinet shrine. H. 9″.

82 Lacquer Temple Shrine. H. 8″, W. 7″, Depth 5″.
Black lacquer, extended top and bronze mounts. Cabinet doors lined with fine gold lacquer, painted with groups of Buddha and 12 Buddhistic Angels in gold on red Lotus flowers. Five figures within the pillared Shrine:—Amida Buddha seated on a Lotus surmounting a terraced base and four attendant Temple Guardians all finely carved in the round, gilded and colored.
An unusually beautiful carving.

83 Lacquer Temple Shrine. H. 8″, W. 5″, depth 4″.
Black lacquer, extended top, double doors. Gold canopy and plain gold lining. Monju Bosatsu seated on a Lotus, supported on seven Kylin, (each with Goko in his mouth), wears a high cap and has saucer nimbus, all in unstained carving.

84 Tall Black Lacquer Temple Shrine. H. 15″.
Elaborately chiselled bronze mounts. Double doors, lining of gold lacquer in a formal cherry blossom net pattern: Buddha, carved and gilded, with ornamental head-dress stands on a superbly carved and gilded base surmounted by waves.

85 Old Gold Lacquer and Colored Carving of a Standing Buddha. H. 19″.
An open terraced base in wave and floral forms holds the Sacred Lotus of Many Leaves, on which the Buddha stands holding the staff and Sacred Peach. The nimbus an open old lacquer ring in peach form.
Unusual and very fine old carving in laquer and color. The robes of old blue patterned in gold over old red, and adorned as with gold braid.

86 Deity in Carved Wood and Gold Lacquer. H. 8″.
Standing holding a sword, with irregular flaming red nimbus tipped in gold. Fine gold lacquer terraced base.

## LACQUERED CARVED WOOD

87 Buddha Old Gold: High Lotus Stand. Bronze Mounts. H. 27″. 18th Century.
Buddha seated on large open Lotus on round stand of petal, seed, and leaf motif, the whole of ancient carved and gilded lacquer, smoke and age stained.
very fine old wood carving, of Amida Nyorai on Lotus stand illustrated in Joly, Tomita, Tomkinson, etc.

88 Tall Black and Gold Lacquer Shrine and Flame God. H. 15″.
Pagoda Shrine, bronze wrought mounts, finest gold lining containing seated Six-armed "Aizen Mio O" with Lion headdress; holding attributes, seated on a beautiful red lacquer lotus veined in gold, supported on a stand of the fine gold terraced lacquer in lotus seed-pod motif with Peach, Sacred Ball and other ornaments.
Circular saucer shape red and gold nimbus. The shrine mounted in bronze of extremely delicate chiselling.

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89 Fan-Shape Tray Gold Lacquer: Silver Mounts. L. 12½. Diam. 8″.
The tray exquisitely decorated in relief with a red lacquer stand on which stands a jar (pearl) of Cherry Boughs with coral buds and pearl blossoms in delicate miniature iridescence, Hydrangeas, tulip boughs, peonies, etc.; a second kettle-shape jar with Kylin knop; Priest's brush (feathers in iridescent pearl). The fluted border is in flat soft rose cherry blossoms, on a gold ground ending in a silver and enamel shaped rim, from which springs the silver covered handle. Nashiji lacquer back.
a very fine signed piece in minute perfection from the sir george pope collection, 1910.

90 Lacquer Bowl. Gold lining. Diam. 5″.
Inside has Goldfish, Shrimp and Crawfish.

91 Old Round Box in Kamakuri Bori (red) Lacquer. D. 6″.
Incised in a shokko pattern; the cover showing a huge coiled Dragon carved in bold lines and high relief. Fine old patina of age and handling.

92 FINEST WRITING BOX OF KIRI-KANE LACQUER: SIGNED. 12x12.

The cover in Kiri-Kane lacquer, on which are 3 raised panels of birds and figures on a polished ground of the finest gold. There are eight bird and flower-shaped panels inside the cover including a Cock, young Quail, Water birds, etc., each slightly raised from the Nashiji ground; three similar panels on the bottom, on which rests the frame for the ink-stone and carved silver water-pot, with matching decorations. Old brocade bag cover.

The decoration of "Seven Gods" on the cover copied from Keibun Tosa Hogan (Temple picture).

93 LACQUER FIGURE OF CHO-MOKU. H. 10.

Seated figure with arms folded under garments of old red and gold; the hair high covered with folds of the robe, gold lacquer crown ornament and the All-Seeing Eye of stained crystal.

94 OBLONG TRAY: SILVER, ENAMEL, PEARL, AND AZZAMINIA INLAYS. 12x10. BY MASAKI. Signed.

A ground of strap-work pearl holds two fans in relief: One of Hira-Makiye (gold) lacquer, one ivory and silver, both exquisitely inlaid. The former with a Pheasant in a blossoming cherry tree near a stream with peonies (pearl) and red hagi berries (coral), it has silver cord and tassel and enamel slide. The other, flower clusters and butterflies in iridescent pearl. The silver border with indented corners is inlaid in floral cloisonne in colors and silver, poppies, lilies, hibiscus, mandarin chrysanthemums, and other flowers in rich profusion as in nature in rich enamels. THE WHOLE ON A PURE SILVER GROUND, four scroll feet. One of the finest examples of Japanese "Raden." BY MASAKI. SIGNED.

CONSIDERED AN EXAMPLE OF THE FINEST JAPANESE SKILL IN THESE MEDIUMS. FROM THE PETER MARIE SALE, 1903.

95 TRAY BY EKKO IN GOLD LACQUER AND PEARL RELIEF. SIGNED. Diam. 12¾".

The centre of blossom shape of the finest Hira-Makiye (gold lacquer) adorned in high relief with a hanging basket of Hydrangeas, Prunus, etc. in marvellous workmanship in pearl and coral, with carved red cord and tassels. Below is a cup (pearl) of exquisite flower sprays, and an insect cage on a red lacquer stand, beside which lies a pink open fan. The deeply curved scalloped border of Foo Chow lacquer, carved in peonies, silver rim, fine Nashiji lacquer bottom, and low base.

FROM SIR GEORGE POPE'S COLLECTION, 1910.

## TRAVELLING SHRINES

**All small shrines have silk or brocade bags.**

96 Lotus Bud in Gold Lacquer Veined in Gold. L. 3½.
Opening, it discloses the 6-armed Deity Fugen Bosatsu on 3-headed Elephant and each carved in relief and gilded.

97 Lotus Bud in Carved Ivory Stained Red. L. 3½.
Opening on Buddha in carved wood with fine gold bronze headdress, holding a Lotus: gold lacquer lining painted with Lotus and leaves on a stream.

98 Lotus Bud: Hinoki wood veined in gold lacquer. L. 2½.
Discloses Buddha and Temple Guardian on a finely carved "brocade pattern ground."

99 Circular: Finest gold and bronze powdered lacquer. Diam. 3".
Borders of waves and foam design around characters. Discloses (Inzo Bosatsu) (Buddha) with lance and six-armed Aizen Mio O.

100 Two Shrines, circular, black lacquer, one hinged.
Deities including Fugen Bosatsu, reliquary, etc., finely gilded. (2).

101 Ancient Travelling Shrine. Rectangular 5x4". 17th Century.
Old black lacquer, shows handling, hinged covers opening on silver panel in relief of Amida Buddha standing on a Lotus, rayed nimbus and two attendants: faced by a bronze panel in relief showing the death of Sakya Muni with many mourners.

102 Travelling Shrine. Cylindrical, black lacquer. H. 5".
Gold lacquer lining. Lotus on a stand supports the seated Buddha, robes gilded and pierced pear shape gold nimbus.

103 Unusual Small Gold Lacquer Gold Lined Shrine. H. 5"x3x3.
Bronze mounts, sliding gold lacquer shield with glass panel discloses Kwannon holding sheaves of Bamboo shoots, and seated on a Silver Fox.

104 Warrior's Shrine: Rectangular box form. 4x3x1½.
Dark brown lacquer with scattered cherry petals in gold, gold bronze butterfly hinges. Discloses gold lacquer painted with four Buddhistic Angels, two either side of a sunken circular panel of Monju Bosatsu and Fugen Bosatsu on an elephant, both in unstained teakwood inlaid in gold on a gold lattice ground of exceedingly fine and delicate workmanship.

105 Circular: Very Fine Old Piece. Diam. 3".
Unstained wood, disclosing Seated Buddha and Bishamon with lance and cord, their robes enhanced delicately with gold on fine star and lattice grounds in gold lacquer. Plum colored silk bag.

106 CIRCULAR: Hirame or mosaic lacquer inlaid with Lotus. Diam. 2½. Disclosing Deities in relief carving in unstained wood in attitudes of prayer and benediction. Green silk bag.

107 CIRCULAR: GOLD LACQUER BY YUZEN. SIGNED. Diam. 2″. Discloses carved and gilded Fugen Bosatsu, six armed, and finely carved Temple Jar. Orange silk bag.

108 CIRCULAR. Gold lacquer inlay, Peony and frond design. Diam. 3″. Finely carved Futen, God of Winds, and Buddha with falcon staff.

## NETSUKE: WOOD AND IVORY

109 TOMOHARU. Ivory netsuke. Signed. Little boy standing, holding a rabbit (eyes inlaid).

110 IVORY NETSUKE. Traveller and attendants. He rides in a Kago, with two bearers and boy attendant.

111 IVORY NETSUKE. Inlaid with gold lacquer. Old man with pipe accosted by a dancer with a fan, their robes brocaded in gold lacquer with medallions. VERY FINE.

112 SIGNED IVORY NETSUKE. Figures in a circle. Octopus chasing three fishermen who flee madly.

113 HOMIN. Ivory netsuke. Signed. "Beauty and Beast." Seated figures: Large fierce man and little Lady.

114 SIGNED IVORY NETSUKE. Figures. Fierce Shoki, early form, raising a Goko on a shrinking little Oni.

115 IVORY NETSUKE. Three happy seated travellers. Typifying the proverb "Speak, see, hear no Evil."

116 SIGNED IVORY NETSUKE. Horse and attendant. The proud horse wears a Festival Banner. RARE WHEN HORSE IS USED.

117 MASAYUKI. Ivory netsuke, signed. Smiling man seated cutting his nails with huge shears.

118 SIGNED IVORY NETSUKE. Two kneeling Musicians. One singing, one beating a shoulder drum. Note details.

119 IVORY NETSUKE OF A WOMAN AND HER SON. Teaching him to walk, holding him close in front of her.

120 VERY FINE SIGNED IVORY NETSUKE. Dragon Boat with the Seven Gods of Happiness. Beautifully wrought, each God can be recognized with their several attributes in exquisite miniature.

121 KORETAMI. 19th Century. Ivory netsuke. Signed.
Boy with switch seated on a large dog.

122 SIGNED IVORY NETSUKE. Trainer and monkeys.
Surrounding a little cart loaded with gifts. FINE EXAMPLE.

123 IVORY NETSUKE OF A WOMAN AND TWO CHILDREN.
The baby on her back and she carries a basket.

124 SIGNED IVORY NETSUKE. Temple entrance.
A warrior in full regalia emerging, passing the Fierce Guardian.

125 IVORY NETSUKE BY ICHIYUSAI. Signed.
Mushrooms tied in a bag of bamboo fibre. Astonishingly realistic.

126 SIGNED IVORY NETSUKE. Group (One said to be Confucius).
The Three Philosophers round a huge Jar, two attendants.

127 SIGNED IVORY NETSUKE. Group (One said to be Confucius)
Three Sake Tasters around a set table.

128 IVORY NETSUKE. Daikoku, Ebisu, his son and mice. Signed.
Robes brocaded, note the Happy God of Wealth, and the boy equally happy.

129 IVORY NETSUKE. Unusually fine. Signed.
Monkey seated with Magnifying glass gravely examining a perfect Lady-bug inlaid (color as in nature) crawling on the Persimmon he holds between his paws.

130 IVORY NETSUKE. Men drinking Sake. Signed.
One standing, one seated. Excellent detail.

131 IVORY NETSUKE. SIGNED.
Traveller seated, with large pouch having button netsuke.

132 IVORY NETSUKE. Signed, Carved and colored. FINE EXAMPLE.
Karako, or "Happy Boy" crawling. A large red bow hangs from his green ruff, down his back, almost touching the little lacquered feet. Robe brocaded in gold.

133 IVORY NETSUKE.
Delighted Fisherman leaning over grasping a large eel.

134 IVORY NETSUKE. SIGNED.
Hotei, standing, very happy, holding a peach.

135 IVORY NETSUKE. Story of Momotaro, "Little Peachling."
Group: Woodcutter and wife opening the large Peach she had found at the River, out of which springs the boy "Momotaro."

136 UNUSUALLY FINE IVORY NETSUKE. Horse and trough. Signed.
Two men preparing to wash a horse in a large round shallow trough. RARE WHEN HORSE IS USED.

137 Ivory Netsuke. Masque, eyes rolled, mouth pursed up.

138 Ivory Netsuke. On a Stand. very fine modelling.
Oni running, hiding under a big hat, note expression.

139 Ivory Netsuke. The Conjurer Chokawa.
With gourd, his magie horse on his shoulders.

140 Old Ivory Netsuke. Kylin. Note mouth with moving Saered Bull. Seal signature.

141 Carved Wood Netsuke. Museum pieee with number.
No-Daneer in gold eoat over silver, red hair, ivory eountenanee.

142 Carved Wood Netsuke. Signed.
The priest awakened, startled by the Badger.

143 Two Netsukes. ivory and pottery (damaged).
Old man (ivory) signed: Peasant with a pile of twigs (2). Teakwood stand.

144 Two Netsukes in Cloisonne Enamel.
One in laequer, and one with fob in sentoku bronze (2).

145 Two Netsukes Similar.
Round and pillow form, floral designs on blue (2).

146 Lacquer and Ivory Netsuke. Signed. fine example.
Tall Courtesan standing by a seated merehant. The robes of laequer adorned with gold, faees in ivory.

147 Rare Lacquer Figure Netsuke. Ivory head and hands.
Monkey trainer kneeling—note the exquisite detail of the gold laequer robe over red, a monkey beside him holding a bell.

148 Fine Carved and Painted Wood Netsuke. Signed.
Sennin Kinko riding a gold earp, his robe of blue and gold, floral medallions. all in perfect miniature.

149 Carved Wood Netsuke. Signed.
Pheasant perched on a rock. Eyes inlaid.

150 Small Carved Wood Netsuke. Long poem and signed. Stand (2).
As a handsome Chinese Pleasure Boat. Poem of *28 characters* carved on the base in exquisite precision. It has oval stand as wave and Lotus. (2).

151 Carved Wood Netsuke: Group. Signed.
Mounted warrior attacked by four foot-soldiers. The one he is throwing over his shoulder has the head missing.

152 Fine Inro Attributed to Somada. 3 cases.
A Garden enclosure in gold and green iridescence, with hagi blossoms over which hovers a Dragon Fly; spider web and pine on the reverse, above which rises a huge Cobra wonderfully fashioned in iridescent pearl inlay. The ends in a Somada "brocade" pattern in gold and iridescent green mosaic. Bead ojime to match.

153 Oval Inro of Finest Quality. By Shobunsai. Signed.
A flame haired No-Dancer and a seated Dancer on either side, on smooth gold shaped medallions on a fine mosaic ground. Carved bronze ojime, 4 cases.

154 Sharkskin Inro by Ryueke. Signed. 4 cases.
A splendid large Falcon with a duck in her claw in shaded gold relief, VERY EFFECTIVE ON THE MOSAIC OF WHITE SHARKSKIN.

155 Shaped Inro of Suzu, Silver and Enamel. 2 cases.
A lovely iridescent bird on a Cherry bough in enamels, and an equally lovely blue Chrysanthemum spray on the reverse. 16 Butterfly corner pieces, etc. in enamel. Carved silver ojime.

156 Wrestler's Huge Gold Inro. By Yoyuzai: A Master. Signed.
Large Dragon-Flies in relief in colors and iridescent pearl on a smooth gold ground. Large pink agate Ojime (slide) and wheel netsuke of Goldstone. 5 cases, 6x6″.
VERY RARE AND UNUSUAL IN SUCH LARGE SIZE.

157 Blue and White Pottery Inro. By Seiun. Signed.
Landscape and text. Bead Ojime. 4 cases.

158 Very Fine Gold Inro by Masayuki. Signed. 4 cases.
A superb piece in collector's condition, smooth gold ground, having groups of 17 cocks and hens either side with flowers, all in iridescent pearl and colors, in relief. Cylindrical pierced gold Ojime (slide).

159 Fine Inro by Zokosai. Signed.
Bust of a Priest in soft silver lacquer, head in pewter, eyes and teeth inlaid, his brush in gold lacquer, scepter and prayer beads in tortoise shell, etc. Carved ivory bead Ojime.

160 Somada Lacquer Inro. 4 cases. 18 Century.
Each case in a different fine "brocade" pattern in gold and iridescent green mosaic. Ojime of silver and Shakudo inlaid in gold.
REMARKABLE SPECIMEN OF THE GREAT SOMADA. RARE.

161 Unusual Inro. By Giokuku. About 1750. European Influence. Three cases of brown lacquer, gold ends, slip into a cover showing sunken panels either side, one the head of a Portuguese, face of pearl, hat of gold, silver and iron, cloak of pewter; the other a fierce red Daruma with head-dress. Green bead ojime.
From the Robert Hoe collection, 1911.

162 Very Old Mosaic Sharkskin Inro. 4 cases.
Gold lacquer crests. Tiny pellets in one case (possibly a medicine for which these cases were used). Coral bead ojime.

163 Rare Inro of Pottery. 1 case.
Field of aubergine shokko pattern, with Falcon and Kylin in a landscape in relief on either side. Pink bead ojime.

164 Oval Inro of Rare Sharkskin Mosaic. 1 case.
Ivory mount, silver cherry-blossom tip, ring and silk tassels, green ball ojime and enamel button netsuke.
Of unusual greenish agate tone.

165 Inro of Finest Quality. Braided Bamboo. Concealed cord set in pewter rings, Ojime Octopus and monkey in ivory, netsuke inlaid bronze.
From the Sprague collection, 1900. 2 cases.

166 Inro of Very Light Weight Cherry Bark.
Finished in smooth and lovely iridescent bronze tone, two birds fly across a golden moon, and drifting gold Cherry petals. Carved silver bead ojime.

167 Inro of Fine Foo Chow Red Lacquer. 4 cases.
Surface of carved shokko pattern, with indented panels of blossoming cherry boughs in relief. Button netsuke to match. Signed.

168 Inro; Tortoise shell and iridescent pearl.
Chinese landscape in tortoise shell relief against clouds in iridescent pearl in an all over design. Carved bead ojime. By nagaharu sadanaka. Signed.

169 Inro: Carved soft red lacquer. Signed. 4 cases.
The Ho Wo Bird and Mythical Unicorn beautifully carved in an all over cloud pattern. Kiri and gourd form gold bronze ojime. very old and fine.

170 Inro in Iridescent Red Mosaic. 5 cases. signed.
Kiri sprays in scattered gold on fiery iridescence. Red amber bead ojime.

171 Inro of Dragon Design. By Yosei. 18th Century. 4 cases.
Carved black Dragon and clouds on a red carved wave ground. Orange bead ojime and button netsuke to match the inro.
From the Hoe Sale, 1911.

172 Inro of Dragon and Clouds. By Yosei. 4 cases. Signed.
Similar to No. 171; a splendid carved black Dragon on red wave ground. Ball moonlight-agate ojime.
Hoe Sale, 1911.

173 Very Fine Signed Wide Inro. 2 cases.
Gold spray of the Hagi with clusters of berries in orange (coral) and green (malachite) in fine relief, with powdered iridescence as mist on a brown ground.

174 Gold Lacquer Inro With Figure. 4 cases.
A hunter in sentoku and gold bronze relief, with decoy duck, a flying duck in relief, wild goose (pearl) Mandarin Duck (iridescence) on a gold ground water landscape with wild birds in gold relief. Silver Ojime and ivory netsuke man with gourd.

175 Black and Gold Lacquer Inro. 4 cases.
Mountain landscape in Spring, with waterfall, cherry blossoms and bridge in gold, silver and rose.

176 Fine Signed Gold Lacquer Inro. 5 cases.
Uba and Joe symbolic of married happiness under the Pine, on the shore, with flying storks and turtle. Exquisitely developed in tones in the finest gold lacquer. Carved ivory ojime with Hotei and Ebisu.

177 Fine Shiarkskin Inro by Tomotada. 3 cases.
Black Badger in relief, fine old rugged pine tree in gold relief on sharkskin ground. Silver bead ojime and black lacquer button netsuke with gold maple leaves.

178 Oval Inro in Red and Black Lacquer. 3 cases.
Chidori birds and waves in carved black lacquer on smooth red ground. Silver ojime as seated Buddha.

179 Fine Signed Gold Lacquer Inro. 4 cases.
Drooping wistaria sprays in the finest low relief in gold on smooth gold, with flying black and gold swallows.

180 Figure Inro. 4 cases.
Warrior in carved gold relief with red countenance, holding a long spear (pewter), with attendant (robes in gold lacquer and pewter): reverse shows two warriors in a gold tent. Green bead ojime.

181 Signed Inro in Misty Gold Lacquer. 4 cases.
Delicate decoration of a Deity descending in clouds of misty gold and black, with drawn sword from whom a little Demon flees trying to hide under a wide hat. UNUSUALLY FINE.

182 Inro of Wakasu (Flecked Orange and Gold Lacquer on a red ground). 5 cases.
Well with buckets, pine boughs, Fukusa, etc in gold and silver lacquer. Goldstone bead ojime.

183 Black and Gold Inro. 4 cases.
Cherry tree and blossoms, running stream and pine in gold tones with hirame treatment on black.

184 Four Case Inro of Smooth Brown Lacquer.
Autumn grasses in a mist delicately developed in gold tones.

185 Very Fine Signed Figure Inro By Kogyokusai. 4 cases.
Oval in the finest smooth finish, in gold, with relief of Sennin descending on a stork greeted by a happy boy (countenances of pewter). Bronze bead ojime.

186 Unusual Flat Hexagonal Inro With Crests. 2 cases.
Bamboo and Cherry very delicately done in relief, with shokko pattern in fine gold at base and top. Two crests in relief. Carved gold bead Ojime.

## SATSUMA

### Tea Jars and Bowls, Single Color, Blue and White Porcelain.

187 Satsuma Globular Jar. Silver cover. Stand. H 6½.
Four quatrefoil shape panel decorations of the four seasons, in the finest gold and color, on an iridescent floral dark green ground, brocade bands at shoulder and base. Silver cover hand wrought with thickly strewn Chrysanthemum heads. SIGNED, "Gyokuho."

188 Exquisite Small Satsuma Brush Holder. BY MINZAM. Signed. H. 4".
Four brocade bands of the finest quality alternate with bands of floral, figure and river landscape. Cylindrical.

189 Early Satsuma Teabowl. Stand. Diam. 4".
Dark field on which are strewn scattered Lotus leaves, base as if of folded brocades; wide band at lip with deep and shallow lozenge shape pendants.

190 Very Fine Panelled Satsuma Koro. Original cover.
Three kettle feet, square teakwood stand, H. 5".
Fan patterns spring from a band of key pattern on the base, over which extends the umbrella-shape panelled top; crest signature.

191 Satsuma Tea Bowl. Hexagonal. By Hodan. Diam. 5.
Fine creamy pointille ground (in gold) decoration of Battle at the Bridge with dozens of minute figures and landscape: six Deities on outside, Dragon and attendants. ALL IN THE FINEST ENAMEL COLORS AND EMBOSSED GOLD. Can be tested with a magnifying glass.
An Exhibition specimen, signed and inlaid in gold on black Teakwood stand.

192 Satsuma Small Ovoid Tea Jar and Stand. H. 3.
River Landscape with Peacock, stork and flying birds.

193 Fine Satsuma Globular Vase. by kem-minzan. Stand. 5½.
Very beautiful river landscape decoration. Rice fields, a village, Temple. Signed.

194 Satsuma Brush Holder. H. 6″. Signed.
Goddess in Clouds receiving a distinguished visitor. 8 attendants. Brocade bands, very fine.
From the Pope collection, 1910.

195 Satsuma Teabowl On Lotus Teakwood Stand. Diam 5.
Priest among rocks with Tiger inside; outside showing Sages and attendants, 25 figures in all in the best manner. Ineised signature.

196 Satsuma Coupe On High Ornamental Stand. H. (entire) 8″.
The 30 Wise Men or "Rakkan" reading Scrolls. On a pure gold ground. Signed.

197 Small Red Satsuma Coupe. Fitted spoon-shape woven tray.
Delicate floral panels and waves on a creamy fine Satsuma craekle. Dragon and bands inside.

198 Small Satsuma Teapot. With 20 Rakkan.
Hour-glass form, small red and gold jar (2).

199 Two Small Satsuma Dishes. D. 5 and 4½.
Each with flaming "No-Daneer" on white craekle (2).

200 Plate of the 36 Immortals. Diam. 9″.
The centre a swiftly flying mass of storks, within a red and gold seroll band: wide border of the Immortals seated; on a fine pure gold-leaf ground. Floral reverse. 8-eharacter mark.

201 Plate of the 40 Immortals Standing. Diam. 8″ Signed.
Centre of flying gold swallows. as fine as the preceding. signed.

202 Ovoid Vase, tapering. Stand. H. 6″. Signed.
The creamy base entirely covered in a Satsuma red fine "net" with gold points.
very fine. Note the exquisite gradation of the net as it beeomes smaller at the base and mouth. From the Sir Geo. Pope colleetion, 1910.

203 Early Satsuma Globular Jar, silver eover. Stand. D. 5″.
Formal floral seroll elusters on a dark ground, neeklaee of "jui" heads at shoulder. Silver cover in delieate relief of Ho Wo birds set in band of points.
From the Pope colleetion, 1910.

## POTTERY AND PORCELAIN

204 LARGE OVOID KOZI JAR: CENTENNIAL EXHIBIT. H. 19″.
Squared neck in running mottled blue and cream irregular glaze to the shoulder. Inlaid in all over relief of 23 various form jars in all the fine glazes of both pottery and porcelain. A Kwannon, kettle incense burner, duck box, teapot, temple jars, tea jars, giant crackle, etc. Considered at the time a triumph of the art in Japanese porcelain.

## SINGLE COLOR PORCELAIN

205 JAR. White paste, fine crackle. Stand. H. 7″.
Slender Dragon coiled on the neck of the pear shape vase.

206 GLOBULAR JAR. Ornamental stand. H. 8″.
Apple green fine crackle. Nick at lip.

207 VASE. Slender beaker form, stand H. 7″.
Camellia-leaf green on finest crackle, rust lip. Nick at base concealed by deep stand. Chien Lung period.
From the Caroline Wood collection, 1909.

208 VASE. Bell shape cuff base. Stand. H. 7″.
Celadon in fine moonlight green. Chien Lung mark.

209 GLOBULAR JAR. Stand. H. 5″.
Giant crackle with celadon underglaze.

210 SLENDER BEAKER VASE. Stand. H. 7″. Kang Hsi period.
Camellia-leaf green on very fine crackle. Rust lip (nick).

211 SLENDER PEACH BLOW AMPHORA. Ornamental stand. H. 7½.
Shapely and in beautiful color, the "young green" showing at base, lip, and staining through the soft peach on the body. FINE AND RARE. Six character Khang Hsi mark.

212 CORAL COLOR SMALL BOWL AND STAND. Diam. 4″.
Smooth and even glaze, stand as a War drum.

213 WRITER'S WATER-DISH. Diam. 4½, Kien-Lung 1736-1795.
Mottled Sang-deBoeuf glaze, rich red. Stand.
From the Post Collection, 1912.

214 VASE AS TULIP BUD, stand. H. 5″.
Very delicate "young green," beautifully modelled.

215 SANG DE BOEUF WATER COUPE. Stand. Diam. 3″.
Rich oxblood thick glaze, the celadon base staining through.

## BLUE AND WHITE PORCELAIN

216 Bell Shape Vase and Stand. H. 10. Kien Lung six character mark. Horseman and two figures under Pine.

217 Two Bell Shaped Vases, Stands. H. 8″.
Dragon, Pine and scattered leaf in blue on white (2).

218 Very Fine Little Pear Shape Bottle. Stand. H 4″.
All over scroll and blossom heads, porcelain stem as stopper.

219 Kien Lung Blue and White Coupe. High stand, 1736-1795.
Ragged Cherry Trees in blue on fine Kien Lung paste.

220 Fine Small Square Covered Coupe. Stand. Kien Lung.
All over key pattern, indented corners. 1736-1795.

221 Small Jar By Saihei. H. 3½. Stand.
Chrysanthemum Spray and poem. Signed.

222 Two Small Pieces Blue and White.
Jar with Garden scene, small signed bowl, striped in blue (2).

## TEA JARS AND BOWLS

223 Seventeenth Century Teabowl. Stand. Diam. 3½.
Cream and brown glaze showing wheel marks, Bamboo stem and leaves in deep old mazarine blue and emerald green in a fine overlay glaze.
Rare and unusual piece.

224 Seto Tea Jar and Bag. 1700. Ivory cover.
Fine bronzy iron-rust and glowing brown irregular glaze.

225 Tea Bowl In Fine Rich Dark Brown Glaze. H. 4″.
Swelling base on cuff finial. Crude design in cream and old pink of a ragged cherry bough. SIGNED.

226 Tea Jar and Bag. Ivory cover. 17th Century.
Thick iridescent brown and iron rust glaze.

227 Globular Tea Jar and Ivory Cover. Bag.
Running warm brown toning to iridescent iron rust glaze.

228 Kien Lung Glass Vase, H. 8″. Date 1736-1795.
Rose color, with pale blue overlay, basket work with pierced panels either side. Ovoid with teakwood stand.

229 Porcelain Ornament As A Screen. H. 6½.
The frame of Maple leaves in iridescent colors encloses, as in an oriel window, Uba and Jo patrons of Long Life, in white paste.
From the Webster Collection.

230 Resting Brown Pottery Cow. L. 6″. Stand.
On which two mice are crawling. Ear and tail damaged.

17.- 231 Carved Ivory Group: Stand. H. 5″.
Workman holding up the puppet of a Young Prince (repair).

232 Ivory Carving. H. 6″.
A Giant Carp curled up on waves, ridden by the Sennin Kinko who holds an open scroll with both hands: his robe incised. Teakwood stand.
A MASTERPIECE. SIGNED. Note the foaming waves, the scales and expression of the Carp, the flow of the garments, and the perfect proportions.

26.- 233 Antique Chinese Small Ivory Carving. Kien Lung period.
Boys at play in a doorway in colored ivory on a lattice background of MARVELLOUS CARVING. Circular, in carved ivory border, set in a square bevelled panel of native wood 6x6″.
FROM THE STARTSEFF COLLECTION, sold in 1898.

20.- 234 Two Small Chinese Ivory Carvings, Mirror backs, 3½x2½.
Small toilet mirrors, framed in tortoise shell, the backs on ivory carving of incredible skill, with Cherry Blossoms, and Figures (colored) in relief (2).

17.- 235 Ivory Carving. Skull, coiled snake and frogs.
Teakwood stand. H. 3″.
From the Pope collection, 1910.

8.50 236 Very Fine Small Ivory Carving. Stand 3½. SIGNED.
Goddess Benten with attendant on finely coiled Dragon.

9.50 237 Panel: Ivory On Japanese Cedar. 23x15. Signed.
Unstained cedar panel beautifully grained, with relief of Flower decoration of a stem, leaf and flower of large ivory Hibiscus, Chrysanthemums in ivory and pearl and a flying bird in stained ivory. VERY FINE WORK, SIGNED. (ivory grass spray missing).

4.- 238 Royal East Indian Elephant In Carved Wood 9x10″.
Carved wood and inlaid trappings thickly jewelled, and some tortoise shell mounts (few pieces missing). Bears a carved wood cup (Crystal Ball Holder). Ivory tusks.

17.- 239 Shoki, Demon Destroyer, Carved wood, H. 9″.
Eyes inlaid, removable sword. FINELY CARVED AND SIGNED. Teakwood stand.
By a noted carver, Hara Shugetsu. Details in minute perfection.

9.50 240 Pile of Turtles. Wood carving by Chuichi. H. 6″.
Pyramidal group Ten turtles. FINE CARVING. SIGNED. Eyes inlaid. Teakwood stand.

13.-

241 Two Gold (Western) Desk Fittings.
Pen tray; blotter holder. 14-carat gold. Weight about five (5) ounces. (Value $62.50).

242 Painted Wood Carving of Juggler With Crystal Ball. H. with stand 6″.
Ivory base holding a curled lotus leaf of carved wood on which this charming little figure stands, head thrown back, arms raised holding high a small crystal ball on an ivory stand.

243 Small Wood Torii or Temple Gate. H. 12″. L. 22.
Nicely carved model of the Temple Gate in native wood.
These gates so placed in Japan that the setting sun seemed to rest a moment on the horizontal bar, becoming as it slowly sinks, the emblem of rest, peace and the end of life.

244 Large Dragon Gilded Carving: Partly coiled. 12x17.
Carved on the round; except back of head and neck flattened for hanging. Repaired.

245 Handsome Large Teakwood Stand. Diam. 8. H. 4″.
Fine floral base, carved and pierced.

246 Five Shallow Rectangular Trays. 15x7.
Large teakwood stand (needs repair). D. 6½″. Small carved panels, etc. (a parcel).

247 Bird and Flower Carved Wood and Painted Panel. 17x12.
Kingfisher, pink lotus, white bud and large green leaves in oval panel, teakwood border.
very fine carving. Later backed with gold paper which is breaking.

248 Low Screen. Lacquer and carved and painted wood. H. 38. W. 10. (each panel).
Four shaped panels, with pierced Lotus carvings, bud, flower seed-pod and leaves in color heightened with gold on a gold lattice ground. Each panel backed with pale green silk gauze brocade.

249 Small Chinese Screen of Painted Marble. 3 panels, 25x5.
Teakwood frame, each panel having one long and two smaller painted marble. Figure panels, with one each in red of temple ornaments.
From Miss Caroline Wood sale, 1909.

250 Bamboo Exhibition Rack.
Three shelves irregularly placed.

To J. C. MORGENTHAU & CO., Inc.
23 WEST 47th STREET, NEW YORK

# 325th SALE

Please purchase for me at your Auction Sale to be held on

**Monday Afternoon, Feb. 12, 1934, at 2.15 O'clock**

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